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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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TERESINA TUA.

THE MUSICAL COURIER.

-A WEEKLY PAPER-

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During nearly eight years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti, Lucca.
Semblich, Ivan E. Morawaki.
Christine Nilsson, Clara Morris.
Scalchi, Mary Anderson.
Trebelli, Sara Jewett.
Marie Rose, Rose Coglian.
Anna de Bellocca, Chas. R. Thorne, Jr.
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Emma Thursby, Genevieve Ward.
Teresa Carreno, May Fielding.
Kelllogg, Clara L.,—, Ellen Montejó.
Minnie Hank, Lillian Olcott.
Materas, Louise Gage Courtney.
Albani, Richard Wagner.
Annie Louise Cary, Theodore Thomas.
Emily Winant, Dr. Damrosch.
Lena Little, Campanini.
Muriel-Celli, Goudaguel.
Chatterton-Bobber, Constantin Sternberg.
Mme. Fernandes, Dengremont.
Lotta, Galassi.
Minnie Palmer, Hans Balata.
Donald, Arbuckle.
Marie Louise Dotti, Libérat.
Geistinger, Ferranti.
Furuch-Madi,—, Anton Rubinstein.
Catherine Lewis, Del Puente.
Zélie de Lusnan, Joseffy.
Ivanhoe Roosevelt, Mme. Julia Rive-King.
Sarah Bernhardt, Hope Glenn.
Titus d'Ernesti, Louis Blumberg.
Mr. & Mrs. Geo. Henschel, Frank Vander Stucken.
Charles M. Schmitts, Frederic Grant Gleason.
Friedrich von Flotow, Ferdinand von Hiller.
Franz Lachner, Robert Volkmann.
Heinrich Marschner, Julius Rietz.
Frederick Lax, Max Heinrich.
Nestore Calvano, E. A. Lefebvre.
William Courtney, Ovide Musin.
Josef Staudigl, Anton Udvardi.
Lulu Veling, Alcuin Blum.
Mrs. Minnie Richards, Joseph Koegel.
Florence Clinton-Sutro, Dr. José Godoy.
Calixa Lavallée, Carlisle Petersies.
Clarence Eddy, Carl Retter.
Franz Abt, George Gemünder.
Fannie Bloomsfield, Emil Liebling.
S. E. Jacobson, Van Zandt.
C. Mortimer Wieke, W. Edward Heimendahl.
J. O. Von Frochaska, Mme. Clemelli.
Edward Grieg, Isenert M. Bagby.
Eugene D. Albert, W. Waugh Lauder.
Lili Lehmann, Mrs. W. Waugh Lauder.
William Candidus, Mendelssohn.
Franz Kociss, Hans von Bülow.
Leandro Campanari, Clara Schumann.
Franz Rummler, Joachim.
Blanche Stone Barton, Samuel S. Sanford.
Amy Sherwin, Frans Liast.
Thomas Ryan, Christine Dowsett.
Achille Ernsi, Don Henninges.
King Ludwig I I, A. A. Stanley.
C. Jos. Brambach, Ernst Catenhusen.
Henry Schradieck, Heinrich Hofmann.
John F. Luther, Charles Fradel.
John F. Rhodes, Emil Sauer.
Wilhelm Gericke, Jesse Bartlett Davis.
Frank Taft, Dory Burmeister-Petersen.
C. M. Von Weber, Willis Nowell.
Edward Fisher, August Hylstedt.
Kate Rolia, Gustav Hinrichs.
Charles Rahm, Xaver Scharwenka.
Harold Randolph, Heinrich Boettel.
Minnie V. Vanderveer, W. E. Haslam.
Adele Aus der Ohe, Carl E. Martin.

IT is amusing to read the controversies now being carried on in the press by those who know no more about music than they do about Sanscrit on the question whether Josef Hofmann is a real musical genius or not. It is needless to say that those papers which have musical critics on their staffs coincide with THE MUSICAL COURIER as to the undoubted possession of genius by the boy. No one who hears his improvisations and understands anything about music will be apt to doubt the fact. Anton Seidl, who heard the boy at Berlin last summer, said to the writer that he believed that Josef Hofmann would some day be the legitimate successor of Richard Wagner. A strong assertion this, but we unhesitatingly concur in it.

THAT the daily press has been taking an interest in our struggle against the humbug degree of Doctor of Music is evinced in one instance in the following reply to a communication in the New York Times of December 7:

"P. J. P."—The polacca attributed on the program to "Weber-Liszt" was composed by the former and arranged in its present form by the latter. The right to confer certain degrees is granted to a college in its charter. That a minor institution which gives music no prominent place in its curriculum should be permitted to award the degree of Doctor of Music is an abuse for which legislators are to blame.

Although legislators are to blame, it must not be forgotten that the greatest odium attaches itself to the musician who trades upon the ignorance of legislators, and either secures a charter which entitles him to confer the degree of Doctor of Music or accepts the degree under circumstances well known to every intelligent musician in America. There is not an institution in the United States to-day, and there never was one, that had any moral right to confer the degree of Doctor of Music. This degree never had more than a pecuniary value for musical charlatans who secured it and used it, and since our campaign against it it has become ridiculous when attached to a competent musician's name, or it has made his name ridiculous.

FROM the mountain fastnesses of Tennessee we receive the following announcement:

CONCERT OR SALON MUSIC FOR PIANO.

PRESIDENT CLEVELAND'S CAMPAIGN MAZURKA

WITH

WALTZ FINALE.

Composed by T. A. HENLEY, for Presidential Campaign of 1888.

The author of this wonderful composition writes to us:

It contains twelve different parts besides the prelude and interlude, including two parts in minor key. It would be new and striking arranged for brass band. I have five others to publish in the future. I composed music first at the age of eighteen and have been thoroughly drilled by German professors in the science and art ideal of music.

It is hard to poke fun at a composer who can write a President Cleveland campaign mazurka with waltz finale in anticipation of the political events of 1888, all the more so if the composition contains "twelve different parts besides the prelude and interlude, including two parts in minor key," and if the composer "has been drilled by German professors in the science and art ideal of music," but, above all, when that composer is a young lady from Tennessee, scarcely more than eighteen years of age! What we would like to suggest to Miss Henley, however, is to leave music and politics alone, for a little while at least, to take up in their stead the art of cooking, darning stockings and other useful and more or less ornamental occupations, to encourage one of the many young Tennessee fellows who are doubtlessly hankering after the fair young composer, to offer his hand, and thus to occupy a more useful station in society than she could in the field of composition, to judge from the "President Cleveland's Campaign Mazurka with Waltz Finale."

A SUGGESTION.

IN view of the recurrence of the five-hundredth performance of Gounod's "Faust," in Paris, and of the revival of this perennially fascinating work at the Metropolitan last week, it seems timely to call the attention of our musicians and musical people to a singular circumstance, viz., that there is no such thing extant as a piano score of this opera at once thoroughly satisfactory and complete. Owing to the changes made by Gounod himself in the score and the transpositions, cuts and the like, rearrangers, now in one city, now in another, have succeeded in establishing as allowable precedents, every edition that we have met in course of a careful examination cannot be called the perfect edition. The trouble as to the numbers of the score arise from (we quote the Italian text) the addition by Gounod of the baritone air "Dio possente," taken from the prelude, which should now be regularly printed in its proper place, whether the singer proposes using it or not, after

Valentine's first recitative and the phrase "Sul mio cor;" the inclusion of the short scena (if committed to any spirited singer, immensely dramatic) for *Mephistopheles*, "E tempo alfin!" which audiences in most cities now expect; the insertion of the air for *Siebel*, "Quando a te," in its proper place in the fourth act, and the strict adherence in the same act to the proper succession of the death of *Valentine* and the church scene; the correct and full version of the scene du Sabbat, with the insertion of the ballet music. These are the numbers some one of which, or more, every edition makes some mistake about, either omitting or not printing in legitimate position. Choudens is Gounod's publisher by rights, and the otherwise fine Choudens edition is defective as to several of the above matters; the standard Italian edition, Ricordi, ditto; Bote and Bock, the leading German one and very nicely printed, ditto.

Now, the nearest approach (and a really close one, for which the publishers merit compliment) to a standard edition is the unpretentious, yellow-covered Boosey one, edited by Sullivan. But Boosey prints the "Dio possente" and "Quando a te" as extra songs, instead of putting them in their rightful places; and the plates are worn and old, and, besides, there is an English text which is simply a libel on the French libretto, which is by no means a poor bit of literary work, even if it is trifling with and impairing Goethe's conceptions and tragic verse. (By the bye, the German version is no credit to the translator; the Italian is pretty, conscientious and artistic.) A strong, accurate, artistic translation into every language is due the opera-book, and we hope it will be made by somebody.

Now, in view of these facts, in view of the popularity of Gounod's work and its position in the operatic realm, will not some firm of music publishers take hold of this "Faust" score matter, first and last, and bring out a carefully edited, accurate and complete score of "Faust," containing the original French libretto and a good English, German and Italian translation, to be the standard edition, the honor of which shall belong to America as well as the publisher. We respectfully recommend the idea to the notice of those who may properly be interested in so laudable (and remunerative) an addition to their catalogues.

POOR GERICKE.

WHAT is Mr. Gericke, the conductor of the Boston Symphony, going to do anyhow? When he "makes" a program of modern works Mr. F. Presentation Bacon, of the Boston Herald, threatens to annihilate him if he repeats the operation, and when he gives a Haydn symphony Ticknor, of the Globe, actually puts on his gloves, Boston style, and gives Mr. Gericke some terrible "slugging." Let us reproduce two notices of last Saturday's symphony concert at Music Hall, Boston:

HOWARD MALCOLM TICKNOR, BOSTON
"SUNDAY GLOBE."

There is about Mr. Gericke in this matter of program-making an ingenuousness which is almost as childlike and bland as the smile of Bret Harte's Heathen Chinese. Unkind people accuse him of an obstinate and arrogant determination to have his own way, and to compel the public to listen to some things and go without others just because frank, well-informed and courageous criticism has deprecated the one and urged the other; but I prefer to think that many of his mistakes come from his want of acquaintance with two things which he ought to learn—the quality and extent of musical knowledge in Boston and the quality and extent of musical composition throughout the world.

For it is hardly conceivable that a conductor fully acquainted with those things and feeling his responsibility as a man whose public attitude will be scrutinized in many other places besides this, and whose programs will be examined as texts both of the status of this community and of his own learning and discretion, should unite as the entire instrumental work of an evening the "Der Freischütz" overture, Haydn's "Surprise" symphony, and a study in orchestration, such as the shape of Liszt's arrangement of a Schubert pianoforte march.

To give either of the first two would be all right, and if there were an absolute gap in some bill which must be hastily filled, there might be a passable excuse for pushing in the third, which was not made over-welcome when Mr. Gericke first brought it forward, on October 31, 1885.

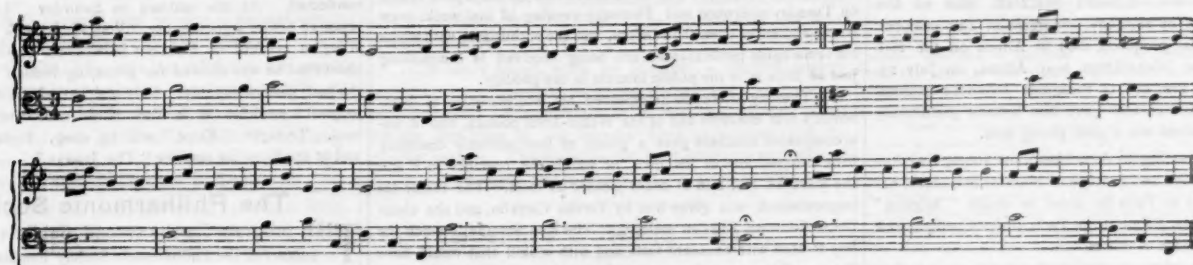
F. PRESENTATION BACON, BOSTON
"SUNDAY HERALD."

Another most enjoyable concert was given by the Boston Symphony orchestra, under Mr. Wilhelm Gericke's direction, at Music Hall last evening, the program being admirably varied and the performance of exceeding merit.

The list of orchestral selections included the "Freischütz" overture, Schubert's "Funeral March" in E flat minor, orchestration by Liszt and Haydn's "Surprise" symphony. The overture was played with brilliant success, and the rich orchestral scoring of the Schubert march was brought out with great distinctness under Mr. Gericke's direction. The "Surprise" symphony has not had a hearing in recent years, and never a more satisfying one than on this occasion. Aside from the first movement, it is full of good musical ideas, which are worked out with the cleverest skill of the composer, and the andante minuet and allegro furnish uninterrupted enjoyment. The audience was quick to appreciate the merits of the symphony and its admirable performance.

Poor Gericke; what will eventually become of him?

SOME PRODIGY MUSIC BY MOZART AND HOFMANN.



SPECIMEN OF MOZART'S COMPOSITION AT SIX YEARS OF AGE.



MASTER HOFMANN'S TREATMENT OF MOZART'S MELODY.

ABOVE are two short pieces of music which suggest a long train of reflections, the most of which can be left to the reader without suggestion or comment. Little Josef Hofmann, the precocious Polish lad, is the sensation of the hour, and hundreds of people in New York every day discuss the question, "Is he a real genius in music or not?" There is no way to settle such a controversy, for it involves a definition of terms concerning which many diverse views are held. If genius is "an infinite capacity for taking pains," it is to be feared that Hofmann's case does not fall within the definition. Or, if it is true that the things which are commonly looked upon as the products of genius are, in fact, as they present themselves to the mind of the romantic chroniclers of small-beer, merely fruits of patience, study and labor, the performances of the boy are difficult of explanation. About 10,000 people heard the boy at the Metropolitan Opera-House in the three concerts given last week, and their published enthusiasm put in words the conviction that he is a wonder. He is a wonder difficult of explanation from the point of view set by his pianoforte playing alone, for at the age of ten he is in possession of capacities, physical and intellectual, the attainment of which in the case of ordinary mortals requires years of laborious application.

There is something here for those learned in science in its most modern phase to investigate. How comes it that the boy's hand has just that nice adjustment of nerves and muscles which are requisite for perfect pianoforte playing? Why are these nerves and muscles so responsive to the demands which feeling and reflection make?

It is perhaps true that young Hofmann's creative gifts are not so pronounced as his gifts for reproduction. The composition printed above was played and written down by the lad. It will enable the *Tribune's* readers to consider the question more deliberately than is possible while listening to his improvisations. It will show, too, the effect which the progress of music during the last century has had upon the prodigy of to-day. Perhaps it will suggest the thought to some that it is more difficult to be a prodigy now than it was a hundred years ago, for the prodigy of to-day must be precocious in the art as it exists, because of the advancement during the intervening hundred years. A genius of the calibre of Mozart the world is not likely to see again, as it never saw one before him, and therefore it must not be taken as a measuring-rod for the gifts of other wonder-children. At six years of age Mozart composed the little piece printed above, with its graceful melody, its simple bass and its exhibition of a nice sense of "form," which a century ago was a greater essential in music than it is now. At ten years of age Josef Hofmann takes Mozart's melody, not knowing its origin, treats it ingeniously, discovers a considerable appreciation of its harmonic possibilities (see the variation in the second part), and supplies some agreeable complimentary matter. The music must make its own argument.

A very great charm about Josef Hofmann in private life is that he is a thoroughly natural and unaffected child. No con-

sciousness of his genius seems to oppress him, or to prevent his being a jolly little boy taking an enthusiastic interest in his boyish amusements. And he is not by any means always willing to leave his toys for the piano. Often when his regular hour for practice and study comes around he is no engrossed with his playthings that he pleads for delay. No pressure is ever put upon him to study, but if his father goes to the piano Josef cannot long resist hearing the music and speedily takes his seat at a second instrument. As a rule, he practices from an hour and a half to two hours a day, never more than the longer time. Occasionally, however, he will be seized with a desire to improvise, and will play for three or four hours. He does not experience either physical or mental fatigue from practicing or public performances, and there is not apparently any nervous reaction in the latter case. He seems to be so thoroughly master of his powers as not to feel any anxiety about how he will acquit himself. Yet his father and his accomplished manager, Mr. Wolff, say that Josef will sometimes play very indifferently. This is one of the most hopeful evidences possible of his possessing real artistic feeling. The performances of a merely mechanical player will vary very little; his technique will not be affected by the condition of his mind or body. But the artist's execution is greatly influenced by his passing feelings. Everyone who heard Rubinstein play often must have known that he occasionally played in a most recklessly incorrect way. Indeed, he once said of one of his own concerts that he could give another with the notes that "fell under the pianoforte."

When a reporter saw Josef Hofmann at the Windsor one afternoon last week he was far more concerned about the loss of a bullet from his gun than he has ever appeared to be about any of his public performances. He traversed the large room on his knees feeling for the escaped missile, and was not satisfied till his father and mother had joined in the search. He even expressed a belief that Mr. Wolff had been shooting during his absence.

"In what way does he study," asked the reporter, "by ear or from the music?"

"From the music altogether," replied Mr. Wolff, "but his father nearly always plays everything with him on a second piano. Josef reads perfectly, but, of course, does not always overcome all the mechanical difficulties at the first playing. When he comes to a passage that bothers him he generally plays it over and over till he masters it at one sitting."

"What difficulties give him most trouble—shakes or double notes, or chords, or runs?"

"Nothing!" cried Josef, emphasizing his interjection with a discharge of his gun.

"That is about true," said Mr. Wolff, with a laugh; "nothing seems really to trouble him long. In this respect, at least, he is like Liszt, who, when someone spoke to him of the work he must have given to certain passages, replied, 'Not at all! I didn't work. The fingering comes at once or it never comes.' It is only about two months since Josef has been able to strike

an octave clearly. Before he had to 'spread' it a little. This has to a certain degree limited his repertory for concerts. Next week I am going to let him rehearse Weber's 'Concertstück' with the orchestra, and see how he can manage the octave passages in which it abounds. All the other parts of it he plays beautifully. If it goes well, he will give it at some concert."

"Is his memory as good in other things as in music?"

"Quite! We do not let him study regularly, because we do not want to stimulate his brain too much, but he is very fond of reading, and particularly of histories. He reads in Polish, but, as you have heard, he speaks German and French very well. Sometimes he astonishes me by what he knows and remembers. I will give you an instance. Last summer when it was very hot he wanted to wear at concert a white suit. I told him that it was very thick, and that he would better wear a thinner black one. Then he gave me quite a little lecture about white being cooler because it did not absorb the heat rays, and he gained his point."

"Does his father write down Josef's compositions or can he note them himself?"

"Wait till I show you," exclaimed Josef, who was apparently quite astonished at any suspicion of his lack of power of scoring. Then he took a piece of music-paper, and said: "I will write for you something original." He thought for a minute, and then wrote eight bars with a "repeat" of a melody in 3-4 time for pianoforte, something after the Bach manner. Occasionally he would pause for a moment and drum on the table with the fingers of his left hand while thinking out the treatment. But he wrote with extreme quickness and great neatness and legibility; indeed, very few composers write anything like as well. At the outside he was not more than five minutes thinking out and writing the eight bars. When he had finished he signed and dated it, writing his name with all the dash of an old penman. "There," he said, "I have never played that, but I think it is all right, is it not, papa?" and he handed it to his father, who nodded approvingly. Josef signs his name "Josio" in the Polish way.

"Has he studied harmony at all?" asked the reporter.

"No; his father did begin to explain it to him, but several of the best musicians advised him not to proceed for three or four years. Saint-Saëns, for whom the boy improvised a good deal, said: 'Don't bother him with harmony. He knows it all. He knows how things must be, though he doesn't know the wherefore. That, however, is of the least consequence.' The other day Josef expressed a desire to score one of his polonaises for the orchestra. His father explained to him the compass and pitch of the different instruments, and he made some notes and went to work and scored it. Apparently it is very well done, and he has not made any mistake. I will have the orchestra try it at a rehearsal. Beethoven and Chopin seem to be the composers he likes best, though singularly enough he is fond of Wagner. After hearing 'Lohengrin,' he could play all the principal themes and the intricate harmonies did not give him any difficulty in reading. He is fond of being with other children, and their presence in an audience always attracts his attention."—*New York Tribune*

PERSONALS.

EDUARD MARXSEN.—Eduard Marxsen, one of the most eminent teachers of harmony, counterpoint and composition Germany has so far produced, died at Altona on the 18th ult. He was born at Nienstüdt, near Altona, on July 23, 1806. He was the first one to recognize Johannes Brahms' great talent as a composer, and gave him lessons gratuitously for many years, as Brahms was a poor young man.

ARNOLDSON.—Miss Sigrid Arnoldson, the young Swedish prima donna and last pupil and protégé of Maurice Strakosch, has returned from Holland to Paris in order to study "Mignon" with the composer. Her début at the Paris Opéra Comique took place during the first week of this month.

Just before going to press we receive the announcement of an engagement of marriage between Miss Arnoldson and Mr. Robert Strakosch, son of the great impresario who died a short time ago.

VERDI.—From Munich we learn that Verdi's "Otello" will be brought out there for the first time in the beginning of next month. Vogel will sing *Otello*, Schöller *Desdemona*, and Gura *Iago*. It is asserted on good authority that Levi will, after all, not conduct the "Parsifal" performances at Bayreuth next summer, as the Munich court opera will enjoy a Wagner cycle at the same time that the Bayreuth festival performances are to be given.

ESSIPOFF.—Annette Essipoff gave concerts in Berlin with great success the last of November.

BOETEL.—Heinrich Boetel, the tenor, who is now captivating the large audiences at the Thalia Theatre, has just been re-engaged for a season at Kroll's Theatre, Berlin, where he will appear during July and August next.

LOOKS LIKE AN ADVERTISING DODGE.—Adolf Hous-saye's Paris letter contains the following about an alleged daughter of Liszt:

Some interest has been excited by the appearance of a young lady who claims to be a daughter of Liszt. Her mother, she says, was and is a member of one of the reigning families of Europe; indeed, one of the most eminent royalties. Her birth was kept a secret, of course, to avoid scandal and she was brought up in ignorance of her parentage. She was, however, treated almost like a royal princess. When Liszt died she was visited one night secretly by the royal lady in question, who first obtained from her an oath of secrecy and then told her the story of her birth. The young lady still conceals the name of her mother, who is living, but feels under no obligation to keep the oath so far as her dead father is concerned. She is a handsome girl, with Liszt's cast of features and with an apparently native talent for music. She has received a handsome fortune from her mother, and so will not be dependent upon her own exertions for a living, but her enthusiasm for music is so great that she will give a series of public pianoforte recitals, and perhaps make a concert tour of the world.

SUCHER AND VOGEL.—Rosa Sucher, the celebrated dramatic soprano, and Vogel, the tenor, appeared at the Berlin Royal Opera-House in "Die Walküre" a week ago last Friday with tremendous success. "Tristan," "Siegfried," "Lohengrin" and "Fidelio" will also be given with these two artists in the cast.

NIEMANN.—It is almost as interesting and delightful to hear Niemann talk about his art as to witness his impersonations. Talking about the role of *Eleanor* in "La Juive," after the representation of that opera last Wednesday evening, he said: "I studied the role with Duprez, but, of course, I do not follow that singer in presenting it in any respect. What I acquired from him was simply some points in vocalization. I went to Duprez at the suggestion of Roger. There was an artist of a different kind! A veritable precursor of Wagner in his principles of dramatic declamation. He made a most profound impression in Germany. That his opera can be given as it was given to-night—with that dramatic intensity, I mean—Halévy owes to Wagner. The score has a good deal of real dramatic blood in it, but this cannot be demonstrated by simply pretty singing. Lehmann and I screamed the music, high notes and all, at the end of the first act, in full consciousness that it was a circus. If the people want high notes I can give them a B that will put the lights out; but that's not art. I do not care to sing for the connoisseur who knows it all, or the banker who comes to the opera-house to digest his dinner. I sing for the great public; for the man and his wife who have saved their pennies to enjoy the luxury of a seat in the gallery. In every man, no matter how humble his intellect or depraved his moral sense, there is a yearning for the ideal. If I can stimulate a poetical impulse, awaken that yearning for a moment, I am satisfied. That is the purpose of art, and to know whether it has been achieved or not a performance must be judged as a whole, not in its details."—*The Tribune*.

CALIXA LAVALLÉE THE DELEGATE TO ENGLAND.—Mr. Calixa Lavallée leaves for England to-morrow as the delegate representing the M. T. N. A., in accordance with a resolution passed at the last meeting at Indianapolis, at the Musical Conference in London, on January 3, 4, 5 and 6. The conference is that of an English society similar in its aims and purpose to the M. T. N. A., and Mr. Lavallée will, no doubt, bring an interesting report of its proceedings back to this country. Bon voyage!

—At the fourth Thomas Symphony public rehearsal at Steinway Hall to-morrow afternoon, and at the concert proper next Tuesday evening, Miss Adele Aus der Ohe will interpret Liszt's second concerto in A major, and the program contains Raff's beautiful "Im Walde" symphony.

The Hofmann Concerts.

JOSEF HOFMANN, the wonderful little musical genius, in his two concerts at the Metropolitan Opera-House on Tuesday afternoon and Thursday evening of last week, drew larger audiences even than before, and the enthusiasm with which his remarkable performances are being received is diminishing just as little as is the public interest in the prodigy.

On Tuesday afternoon he repeated his interpretation of Beethoven's first concerto and of the Weber-Liszt polacca, and of unaccompanied numbers gave a group of four perfectly charming little compositions of his own, of which the romance in F and the mazurka No. 2 in D minor pleased us most. The theme for improvisation was given him by Teresa Carrefio, and she chose the well-known Russian melody, "The Red Sarafan," which the boy treated with excellent taste and with a skill that would have done credit to many a professional musician.

The program for the Thursday night concert was as follows:

Overture, "Flying Dutchman".....	Wagner
Orchestra.	
Concerto in C minor (No. 3), for piano and orchestra.....	Beethoven
Josef Hofmann.	
"Elevation".....	Floersheim
Harp, organ and orchestra.	
Rondo Capriccioso.....	Mendelssohn
Josef Hofmann.	
Aria from "Don Carlos," "O Don Fausto".....	Verdi
Mrs. Haastreiter.	
4, Variations.....	Händel
4, Nocturne.....	Chopin
4, Etude.....	Ravina
4, Improvisation on a theme given by any lady or gentleman in the audience.	
Josef Hofmann.	
Overture, "Sakuntala".....	Goldmark
Orchestra.	
Song, "A Father's Love".....	Murio-Celli
Mr. De Anna.	
Rondo Brillante, for piano and orchestra.....	Mendelssohn
Josef Hofmann.	

The boy seemed preoccupied or inattentive and was not in as good trim as on previous occasions; he seemed to share this with the orchestra, which at times played execrably. Hofmann redeemed himself in the slow movement of the concerto, in the hackneyed E flat nocturne of Chopin, and above all in his improvisations, which were remarkably fine performances. Lambert gave him the first two bars of *Lohengrin*'s warning to *Elsa*, "Nie sollst du mich befragen" (why Lambert chose to put it in D minor instead of in the original key of A minor, and why he gave him only the first two bars instead of the entire musical phrase, we do not understand). The boy, however, made sport of the theme and wandered from it through an operatic potpourri, touching on "Carmen," "Tannhäuser" and "Faust," which made Lambert's lower jaw drop down even lower than it usually does, so much was he astonished and pleased. The audience concurred in Mr. Lambert's opinion and applauded most vigorously.

On Friday Hofmann delighted a large Brooklyn audience, when Robert Thallon, the excellent musician and pianist, gave him a good theme.

Of this week's Hofmann concerts at the Metropolitan one took place last night and the other one will be given to-morrow afternoon at 3 o'clock.

Opera in German.

TWO operas were presented for the first time this season at the Metropolitan Opera-House last week. They were Halévy's "La Juive" and Gounod's "Faust." The former, which has not been heard here for three seasons, was given last Wednesday night, when it drew a very large audience, and was repeated on Monday night of this week with the same gratifying result. As for the performance it was a very enjoyable one throughout.

Niemann's impersonation of *Eleanor* is justly famous. Historically it is one of the great artist's best roles, and as he happened to be in excellent voice he gave some fine singing, and in the finale of the first act a couple of resonant high B flats. He was enthusiastically recalled, and at the close of the first half of the last act had to appear before the curtain not less than four times to bow his acknowledgments. Miss Lilli Lehmann, as *Recha*, was his worthy partner. She looked and acted the role to perfection, and her singing was artistic. Fischer's voice is not heavy enough for the part of the *Cardinal*, but he sang well and successfully. Alvary was a handsome *Leopold*, and did what was required of him. Mrs. Biro de Marion gave some proofs of good vocalization as the *Princess*, but her voice is worn out and unsympathetic. Von Milde was excellent as the *Magistrate*, and chorus and orchestra did satisfactory work under Walter Damrosch's careful guidance. The mise-en-scène was gorgeous, especially in the pompous first act, and the costumes were rich and appropriate.

"Faust" on Friday night attracted an audience of good size and quality. The performance, however, was not a remarkably good one. Miss Lehmann, excellent singer as she is, is not an ideal *Gretchen*. She does not look it and her acting is too artificial. She sang the jewel aria very well and was pleasing in the prison scene. Alvary as *Faust* was picturesque and vocally he was very good in the first half of the opera. The "Salve Dimorah," however, was not a good effort of his and the public was not slow in appreciating the fact. Fischer was an amiable *Mephistopheles*, but he was so indisposed vocally that his serenade and the entire church scene had to be cut out on his account. Robinson was not a bad *Valentine* and Miss Meisslinger

a somewhat awkward *Sichel*, while Mrs. Goettich barely sufficed as *Martha*. The chorus did their duty, but the orchestra were at times very rough and not at all attentive. Walter Damrosch conducted. At the matinee on Saturday "Lohengrin" was repeated before a good house. Von Milde took the role of the *King* on account of Fischer's indisposition, and in spite of the short time he was allowed for preparing himself the baron sang the part most admirably. Only a singer who is at the same time as good a musician as is Von Milde could have succeeded so well. To-night "Faust" will be sung, Friday "Siegfried," and at the Saturday matinee "The Jewess."

The Philharmonic Society.

THE program for the second public rehearsal and concert of the Philharmonic Society contained no novelty, and though interesting was not on as high artistic a level as some of its predecessors.

The orchestra went through very refined but somewhat perfunctory performances of Beethoven's second "Leonore" overture, Brahms' second symphony in D major, and the Vorspiel to Wagner's "Die Meistersinger von Nürnberg." The latter was the most brilliantly played number, but Mr. Thomas' new *ralentando* reading of the Beckmesser episodes in it would certainly have astonished and not pleased Wagner, under whose conductorship we heard the Vorspiel performed at Cologne in 1873. The pleasing scherzo of the symphony also was taken at so slow a tempo, and the playing of the large orchestra was so much lacking in virility, that we feared the players would fall asleep.

Miss Gertrude Griswold attempted to sing at this concert Schumann's "Mondnacht" and "Ich kann's nicht fassen, nicht glauben," and Schubert's "Ständchen" in D minor and "Ungeduld." She was not successful, as she is but a poor Lieder singer, and we cannot understand why she should have been selected as a soloist for a Philharmonic concert, when dozens of better singers cannot get such a chance.

At the public rehearsal on Friday afternoon Mr. Fischer, of the Metropolitan, sang the difficult scena and aria, "Wo berg ich mich," from Weber's "Euryanthe." The effort was too much for him. His voice is more lyrical than dramatic, and when he sang that trying aria, "Zertrümmre, zertrümmre, du schönes Bild," he strained his vocal organ, and was in consequence unable to appear at the concert proper.

In Mr. Fischer's stead Mr. Victor Herbert, the celloist, was substituted as a soloist, and successfully repeated the performance of his own violoncello concerto, which he had played at the Thomas Young People's concert in the afternoon and which will be found noticed in another column. Thus the hitherto unheard-of thing came to pass that the work of a local composer invaded the sacred precincts of the Philharmonic Society. May the success which attended this chance invasion encourage the board of directors to repeat the experiment.

Young People's Matinee.

THEODORE THOMAS' Young People's matinees are fast becoming more interesting to musicians than are his regular symphony concerts. Such was certainly the case on last Saturday afternoon, when the program embraced several novelties of importance. These were Hans Huber's Humoreske "Roemischer Carneval," a fantasia, "Liebesnacht," by Philip Scharwenka, and Victor Herbert's cello concerto in D major. Of these the Huber composition is not a very interesting work, owing to lack of ideas on the part of the composer. Scharwenka's fantasia in E flat, with a significant motto from Wagner's "Tristan und Isolde," is a work of rare beauty of ideas and of most skillful harmonic treatment and orchestration. The cello concerto, which was played with excellent technic and good, robust tone by the composer, a local celloist, is a work of uneven merit. The first movement is vigorous and interesting throughout. The slow movement in A major, however, is weak in invention, and only the episode in F, which interrupts it and partakes more of the character of an intermezzo than of that of a scherzo, as which it was designated on the program, is interesting to musicians. The last movement sounds more like a Spanish dance than anything else, and, though pretty at moments, is not of great value. The scoring for orchestra contains some very humorous bits, especially in the trombone part. Herbert was heartily applauded after each of the three movements.

The orchestra, which, as usual, played excellently, contributed to the program Mendelssohn's "Fingal's Cave" overture, Glinka's interesting "Kamarinskaja" in D minor-major, the Vorspiel to "Lohengrin" and Liszt's trashy second rhapsody. All of these were interpreted with care and great technical finish and brilliancy, the only slip occurring in the "Lohengrin" Vorspiel, in which well-known and favorite number the third clarinet made an entrance several bars ahead of time.

—The Washington Post of last Thursday has the following on Mrs. Dory Burmeister-Petersen's first piano recital in that city:

In the program selected by Mrs. Burmeister-Petersen for her recital on the Steinway piano last night, she gave herself scope for a full display of all the qualities which an artist is supposed to possess. It was a difficult task in itself, in a series of selections which ranged through the works of Bach, Beethoven, Chopin, Floersheim, Zichy, Kullak and Liszt, to preserve the individuality of each composer, and yet even in this test the performer did not fail. As a player, it may be said that she possesses an almost masculine strength of touch, her work is clean cut and incisive, her facility of execution, as shown in the Chopin "Etude," the Liszt rhapsodie and Kullak's "La Chasse," is remarkable, and her interpretation of sentiment, as evidenced in the Chopin nocturne, is fine and delicate. The concert gave thorough pleasure throughout to the critical audience present.

HOME NEWS.

—Prof. John K. Paine is busy writing a secular cantata for performance at the next Cincinnati May Festival.

—Miss Marie Van, who was the soloist at last week's Baltimore Philharmonic concert, under the direction of W. Edward Heimendahl, sang with splendid success.

—A song recital was given at the New York College of Music on East Seventieth-st. last Thursday night by Mr. Max Heinrich, assisted by Miss Charlotte Walker.

—Emanuel Moor will give two piano recitals at Steinway Hall on the afternoons of the 22d and 27th inst. At the former Miss Jennie Dutton will sing some songs by Moor.

—The Boston Symphony Orchestra's first of four concerts, to be given under Mr. Wilhelm Gericke's direction at Steinway Hall, will take place to-night. Miss Edmands, one of the Hub's favorite contraltos, is to be the soloist, and the program is an interesting one.

—Route of the Mendelssohn Quintet Club: To-day, Piedmont, W. Va.; December 15, Keyser, W. Va.; 16, Washington (matinee and evening concert); 17, Chambersburg, Pa.; 19, Harrisburg, Pa.; 20, York, Pa.; 21, Martinsburg, W. Va.; 22 and 23, Baltimore, Md.

—The following are Louis Maas' piano engagements for the present month: Boston, December 6; Rome, December 10; Erie, December 12; Detroit, December 13; Cleveland, December 14 and 15; Clinton, N. Y., December 17; Boston, second chamber concert, December 28.

—A telegram just received at our office from Union Depot, Kansas City, Mo., states that Mrs. Fursch-Madi, Mr. Elot Sylva and Miss Sophie Traubman have left the National Opera Company at Kansas City and started for New York last night via Chicago. This looks pretty bad for the company.

—The third public rehearsal and concert of the Symphony Society will occur at the Metropolitan on Friday afternoon and Saturday evening. Mrs. Fanny Bloomfield will play the Henselt piano concerto, and the orchestra Brahms' third and Beethoven's first symphonies and a new tertzetto by Dvorak.

—The First Baptist Church, at Newark, N. J., to which Mr. E. M. Bowman recently went as organist from St. Louis, is the recipient of a munificent gift from one of its wealthy members. Thomas B. Peddie proposes to erect at his own expense a church edifice to be in every way adequate to the needs of the growing membership. The site, valued at \$100,000, is at Broad and Fulton streets. A grand organ, built to suit Mr. Bowman's wishes, will be one of the features of the new church. Work will be commenced at once.

—Lovers of chamber music were given a treat at Steinway Hall last Thursday night, at the first soirée of the New York String Quartet. The Grieg quartet and a Rubinstein piano quartet, op. 66, were carefully played, barring a few slips. Special mention must be made of the lovely tone Mr. Victor Herbert displayed in his 'cello solos in the interesting Grieg number. Mr. Max Vogrich, the pianist of the evening, gave a lucid and brilliant rendering of the splendid F sharp minor sonata of Schumann. Mr. Vogrich acquitted himself of the task most admirably.

FOREIGN NOTES.

....A new opera by Peter Tchaikowsky, entitled "The Siren," has been produced with extraordinary success at the Imperial Opera in St. Petersburg.

....Mr. Berg, the teacher of Jenny Lind, is now eighty-six years old and still a professor of music in Sweden. He speaks of his great pupil with enthusiasm.

....Gounod's "Messe de Jeanne d'Arc" was sung on November 22 at the Church of St. Eustache, Paris, in honor of St. Cecilia's Day, under the direction of the composer.

....Patti's farewell of London took place at Mr. Kuhe's concert at the Albert Hall on December 6. It is very improbable that the prima donna will sing again in England till 1889.

....It is understood that the subject chosen by Dr. Hubert Parry for his oratorio to be sung at the next Birmingham Festival is the dramatic story of Judith and Holofernes, from the Apocrypha.

....Otto Brucks, the baritone of the Prague Opera-House, has composed a romantic opera entitled "Duke Reginald," which will be brought out for the first time at Dusseldorf on December 10.

....Among the artists engaged for the Glasgow concerts under Mr. Manns are Mrs. Nordica, Mary Davies, Annie Marriott, Belle Cole, Glenn and Patey; Messrs. Piercy, Mills, King, Ondricek, Rummel and Stavenhagen.

....The monument erected over the grave of Franz Liszt by the town of Bayreuth was unveiled on the 22d ult., the ceremony including the performance of Palestrina's "Stabat Mater," at the express wish of Mrs. Cosima Wagner, the late pianist-composer's daughter.

....Music takes its place in the program of the coming Paris Exhibition. The art is to be represented both in composition and performance, and among other competitions are one for the best words for a cantata, one for the best music to those

words, and one for the best military march. In the executive department there will be performances by orchestras of various countries, as well as by orpheonists and choral societies, and several competitions for honors. The preliminaries are being arranged already.

....A lately found work by Mozart—a quartet concertante in three movements, for oboe, clarinet, horn and bassoon, with orchestral accompaniment in E flat—was recently played for the first time at the Dresden Tonkünstlerverein with the greatest success. The work has just been published by Breitkopf & Härtel, of Leipzig, and is said to contain many beauties.

Boston's Boom in Music.

SYMPHONY CONCERT—THE EUTERPE—BOYLSTON CLUB—PERGOLESI'S "STABAT MATER"—KNEISEL QUARTET.

BOSTON, December 10.

TO-NIGHT the Symphony concert began with Weber's immortal "Freischütz" overture, which work in reality rejuvenated the overture form by infusing new blood into it and heralded the approach of that giant of the music-drama, Richard Wagner. This overture is an epitome of the whole opera—in fact we may safely say that Wagner got his ideas concerning the fusing in unity of poetry, action and music from Gluck, so did he get his first inkling of the "leading motive system" from Weber, whose works he admired. Gericke scored his first triumph over Boston's critics and the public in this overture, and to-night the conception of it was certainly a deep one.

The horn passages were magnificently given and the work created a furor of applause. Schubert's "Funeral March," for piano, op. 55, presumably written on the death of Alexander of Russia, 1825, has been published, together with a "Heroic March," as op. 66. Liszt's arrangement of the former is effective, but it falls flat after the "Eroica" of last week. It was once before played in Symphony concerts here, October 31, 1885. Louis C. Elson's comparison of the "Funeral March" in Spohr's "Consecration of Tones" last week with the "Marcia Funebre" from "Eroica" is so good that I will give you the pith of it as far as I remember it. He says: "The first is a fashionable widow weeping into her lace handkerchief, whereas the latter is a noble tribute to a glorious hero." I might further add that Schubert's seems to me to be the courtier-like sorrow of etiquette, measured to order and slightly insincere. Miss Gertrude Edmands sang in a dignified and statuesque manner a scena from Bruch's "Achilleus." The composition impresses one as being without a sound musical form, and in this detached form did not prove especially interesting. Miss Edmands likewise sang "The Old Song," by Grieg, with considerable pathos, and Schubert's "The Young Nun," with more dramatic coloring than her manner would have led one to expect of her. Haydn's "Surprise" symphony closed an unsatisfactory evening. Lots of people jumped. They always do. It is, moreover, courtesy to be surprised. "Not to be so would be wrong." Mr. Wilson tells us, however, in notes that "Haydn did not intend the loud chord to waken the sleeper." He is reported to have said: "My object was simply to surprise the public with something new and startling, so that my pupil, Pleyel, then giving concerts in London [where, as is well known, the work was written for and produced by Salomon, the impresario, March 23, 1792], might not gain the start of me." Well, if Haydn did it with that intention in view he needn't have told it.

No concert next Saturday, but one both Xmas Eve and on "Watch Night." No letter from me next week unless something special occurs. Xmas Day the Händel and Haydn will give us "The Messiah," and it will be a worthy way to spend that holy and blessed afternoon to take a well-thumbed-o'er score in hand and listen to that old friend.

Before noticing other matters I would like to mention that Mr. Charles E. Tinney, one of our most respected vocal teachers, gave an admirable recital with a number of his pupils last night. It was eminently successful. Carl Faellen has finished his series of recitals and has certainly gained new laurels. Your correspondent begs to thank many concert and recital givers for courtesies received. He will endeavor to do justice to all but manifold duties prevent him attending all musical attractions, and your valuable space could not contain the weekly notices I might send from this musical Mecca.

FIRST EUTERPE CONCERT.

Tenth season, fortieth concert of this organization. One of the most truly enjoyable evenings that it is possible to conceive of was afforded the choice pick of the Hub's music-gourmets in the pretty Apollo Hall, above Chickering Hall, by the Kneisel Quartet. Franz Kneisel, Otto Roth and Louis Svecenki—first violin, second violin and viola—are all young men and must truly need the vigor of youth and enthusiasm to go through the work they accomplish weekly. Giese, that king of 'cellists, is ever the same round, full, rich Giese (I mean, of course, on the 'cello). There is surely no better school for the vocalist or a violinist or student or composer than listening to a fine string quartet. For the cultivation of a good ear and refined power of melodic phrasing and rhythm the quartet gives the best lessons imaginable, and for this reason the old Leipzig Conservatory's weekly concerts or "Abendunterhaltungen" ever begin with a string quartet. The first number on the program was quartet E minor, op. 35, Robert Volkmann.

The second number was two movements from Haydn's quartet, D minor, op. 76. The adante, a quaint theme and variations, was like the innocent prattle of light-hearted children at play with their grandfather. The first violin variation was superbly executed by Kneisel.

The third and last item on the program was Beethoven's quartet, op. 74, in E flat major, one of those immortal conversations between instruments that seem almost to become imbued with the faculty of human utterance. Some of the main effects were the peculiar form of the two free fantasias or cadenzas in the first movement where the first violin has some unusual arpeggio work; the soulful cantilene in the adagio for 'cello, the presto which banishes melancholy and gives us a very verbose fugal subject well worked out, into which the 'cello launches out boldly. In the fourth movement the variation in which the viola took the lead with fine tone was the most attractive of an otherwise somewhat dry movement of variations. The evening was a delight, and it can safely be said that the Kneisel Quartet can challenge all comers.

BOYLSTON CLUB.

Fifteenth season, second concert; Mr. George L. Osgood, director; Mr. Carlyle Petersilea, pianist. About 150 singers formed the mixed chorus of the club on Friday night at the repeated concert from Monday last. As usual the hall was crowded, even at 7:15. The first number on the bill-of-fare was "An Idyll," by Fr. Kiel, op. 24 (after Goethe's poem). The work was dry and, although amply pedagogical and diversified, was lacking in poetic warmth. The same composer's oratorio "Christus," which we heard on "Char Freitag," in the old Thomas Church, Leipzig, many years ago, suffered from the same lack of inspiration. The piano accompaniment, very difficult and orchestral, was played by Mr. Petersilea admirably, as was everything, and we would particularly mention his work in the six Ruff songs as being exceptionally artistic and supporting. A good pianist is of fully as much good to a society as a good conductor and deserves equal credit. Mr. T. C. Bartlett sang the little part of *Damos* (tenor) pleasingly, but in the words shadow and meadow he produced some strange effects of pronunciation and tremolo combined. Mr. Clarence E. Hay (baritone), who took the still less important part of *Menasib*, has a rich, deep voice, but he seemed to be singing a trifle flat, and when in the words "Minds aglow with inspira-

tion, souls aflame with aspiration," he sang with a really consoling ghostliness quite inspiring for a funeral, but scarcely suited to such sentiments. The work was well done by the chorus particularly, but was, we should think, not a very wise choice. The "Calm Sea and Happy Voyage," for male voices, Rubinstein, was by far the finest male singing heard here this season and is not likely to be surpassed. Surprisingly good intonation and a broad, full massive tone gave to the ideas "Deepest stillness on the waters" and "In the wide and vast horizon" a majestic volume that amply painted mighty ocean.

The translations for this occasion were by Mr. Osgood himself and Mr. L. C. Elson, and are nearly as good as the originals. Mr. Kneisel then played Wieniawski's "Legende" in an inspired manner. Suffice it to say that it was a pitched battle between the public and the usual Boston rule of no encores as to whether he should play again. "The Woodland Angelus," A. Dvorak, op. 63, was divine. Dvorak literally led his audience with him through the deep forests and woodlands as he painted the gradual subsiding of nature, animate and inanimate, to repose "neath night's sable pinions. The work was sung gloriously. Dvorak is indeed a tone-painter. The way in which he sets the words "Up in the tree-tops dreams are hanging," as well as every other poetic idea, could absolutely not be more realistically conveyed to the mind through the medium of the canvas. The "Margarita," Herbeck (Werner's song, "Trumpeter of Sickingen," Schefel), was another good piece of work for male voices, the difficult strain for tenors, "And I love thee, Margarita," being well held. Mr. Osgood puts poetry into his singers, and every opportunity for expression is taken advantage of. The evening was a delightful, soothing one, and had the effect on me of a peace and happiness bringing lullaby. Higher delight no concert can bring. Melancholy, quiet woodland, quaint sentiment and romance pervaded every number, and the Boylston concert may be said therefore to have had a very strongly marked individuality. Next came six songs, Joachim Raff, op. 184 (female voices). Some critics thought six too many. I just revisited in those songs, as did many others. They were not mere concert, they were talks of soul to soul, and sufficient of Raff's kindly nature was infused into them to make one love the composer. In the first song particularly noticeable were the repeated imitations on "The youth then kisses (repeated) the maiden fair," and again in "And low he whispered his tale of love." In the second song,

"Can the stars be lustre lambkins?"

"Can the stars be silver lilies?"

"Can the stars be lustrous tapers?"

I was reminded of Cornelius' quaint Xmas songs. The next song,

"When glows a heart with silent love, O leave it thus alone."

The spark divine extinguish not! Such deeds were wrongly done," was so touchingly rendered that the tears were forced to well up. The last verse was a cameo in its clear outlines, and the last two lines should be taken as the motto of every honest critic.

"The divine spark extinguish not!"

Such deed in truth were wrongly done."

The last song of the six, describing early morning experiences in nature, was an admirable counterpart to Dvorak's "Angelus." The strange harmonic effects gave a good idea of that fresh, unstained purity of mountain morning air. These songs are the songs societies should sing until they have the "soul of music breathed into the shell." Part 2 opened with "In a gondola," Meyer Helmund. It was a failure. The character of the song was not caught; a slight fall in pitch kept one on pins from the first note to the last, and the baritone's flatness was execrable. Now behold all the old parties in the hall brighten up, and all the frosty, powdered and bald "John Andersons, my Jo," look sympathetic! The second song, "Lass o' Lowrie," was well given, and it is more difficult than many would imagine.

These songs of the people, hallowed by a whole nation's love and experience, be that nation Scotch, Irish or German, when rightly used and rendered, ennoble a program and do not degrade it one whit. Mr. Kneisel then played "Cavatina," Raff, and "Polonaise," Wieniawski, with great verve, and at the close of the polonaise with an attractive dexterity as he did the cavatina with poetic tenderness. "The Coquette," Brahms (female voices), was quite a light specimen for the modern Beethoven to condescend to. The dispute of the girl and her lover is humorously depicted and the words "Never can I be thine," and the response, "Lo, mine thou must be for weal or woe, aye, whether thou wilt or no," were sung with pretty quarrelsomeness.

The concert came to a relishing close with Mackenzie's "Three Merry Dwarfs," that breathes forth the breath of hale, hearty, jolly British fun and good humor. The bass "tra la, he ho, ha ha," passages were just "as right as right could be," and everybody went home right well tickled and ready to be merry all his or her days. Bravo, Boylston. Do it again soon, and lots of it. The club will give at their third concert, "Ruth, a Dramatic Oratorio," by Fred H. Cowen, for soli, chorus and orchestra. One event at the New England Conservatory this week is well worth commenting upon, Mr. Rotoli's giving of Pergolesi's "Stabat Mater" with his pupils. One has so little opportunity of hearing Italian masterpieces that such a chance brought together a most distinguished company in Sleeper Hall. The production was a credit to all concerned. Everything was done in a thoroughly artistic manner, which, speaking of pupils, is greatly to their credit. A pleasing and short program preceded the "Stabat Mater." Mrs. T. P. Bowell, Miss Lucy Pitts and Mrs. Howard have really fine voices, coupled with ability. We have too few nurseries of singing in this country to be able to ignore those that we have. By the bye, I wonder why some great conductor here does not give the ambitious and new-born Italian school of classic orchestral and chamber music a chance. There is Sgambati's symphony, or his piano concerto, Mancinelli's symphonic poem, "Cleopatra," just as good as Saint-Saëns' any day. I say give the modern Italian school a chance. All the above works have been given in London, why not here? Mr. Petersilea announces four analytical recitals with Mr. L. C. Elson. They will undoubtedly be highly attractive. I heard Dr. Neitzel, of Strasburg (pupil of Liszt), give his interesting analytical recitals on Wagner's "Nibelungen" in 1879, and such programs met with the warm approval of Liszt, for in a letter to myself some years ago he said: "Very honored sir and friend, your combining of the musical recitals with biographical and æsthetic commentaries is indeed a very happy idea, and I congratulate you on the very successful carrying out of the same. It would be desirable to introduce such double performances on a larger scale."

I am proud of that letter, as it is probably the longest letter Liszt ever condescended to write to America.

W. WAUGH LAUDER.

Music in Baltimore.

BALTIMORE, December 11.

MR. W. EDWARD HEIMENDAHLS program of the third Philharmonic concert on Friday last was the unfinished Schubert symphony, the Volkmann serenade for string orchestra, Saint-Saëns' "Pheton," and a Hungarian suite for orchestra by Hoffman. Miss Mary Van sang an aria from Massenet's "Herodiade" and several songs with piano accompaniment. Mr. Heimendahl produced some excellent instrumental effects, and has his orchestra under command now. In fact, the men never played ensemble as they now do. The musical critic of the Baltimore American, in speaking of the Schubert symphony, says that "there is no muddiness" in it. This hitherto undiscovered fact will no doubt be welcome news to the musical world at large. Curious it is that the discovery should have been made in this city.

The sum of \$9,000 has been raised thus far toward the \$25,000 necessary as a guarantee fund for the National Singing Festival next summer. Mr. Otto Sutor is chairman of the finance committee.

HANS SLICK.

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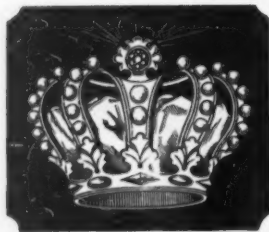
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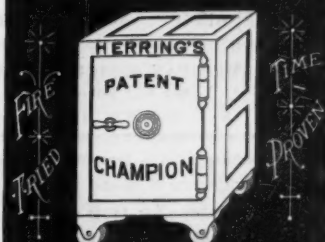
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Sweetest and Best Toned Piano Made.

LETTERS FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 27th, 1877.

FREEBORN G. SMITH, Manufacturer of the Bradbury Piano,

Warerooms and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT

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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 409.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

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Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, DECEMBER 14, 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St., Toronto, Can.

E. L. ROBERTS, REPRESENTATIVE.

IF the banks should become still more stringent in their acceptance of piano paper we could point out the specific reasons for their course. Recent developments that have come to our knowledge warrant this general statement, which we hope, for the benefit of the trade, we shall not be called upon to particularize.

THERE have been a series of statements put forth in certain trade papers which purported to give accounts of a transaction made by Mr. James Cumston with the assignee of A. G. Clemmer, of Philadelphia. Mr. Cumston assures us that the statements were all wrong in the details of the transaction, that "they had gotten everything mixed," and that not even was the amount given correctly. Mr. Cumston bought the leases, &c., of Clemmer from the assignee for about \$17,000 and he will make a reasonable profit only on the transaction.

MUCH comment has been made upon the President's tariff Message by the leading members of the piano trade, all of whom are aware of the deep interest manifested by European piano manufacturers on the subject of the American market. Opinion seems to be divided and a greater part of it is controlled by political affiliation. As the President's Message is simply in the form of a recommendation, and as Congress is the body that must now act in the matter, we must await developments in legislation before discussing the question as it affects the piano industry.

WE hear that J. R. Smith & Co., of Milton, Pa., are selling a stencil organ called "Smith organ," necessarily a low-grade instrument, for all stencil goods are low grade. J. R. Smith & Co. formerly represented the Smith American organs, the only genuine Smith organs known to the people who are interested in organs, and it appears that the stencil Smith organ now sold by J. R. Smith & Co. has been put on the market by this firm since the Smith American Company, of Boston, have changed their agency from the Milton house to S. Q. Mingle, of Williamsport. Dealers in that section of Pennsylvania should explain the difference between a genuine Smith American organ and a Smith stencil organ.

—Messrs. John Friedrich & Brother have received eight cases of fine grade violins and old violins per steamship Rugia. They have just sold their last Friedrich violin (Maggini copy) to Mr. David J. Seligman, the banker. Another one of the same pattern will be ready in a few weeks.

BEATTY BEFORE A U. S. COMMISSIONER.

U. S. COMMISSIONER MUIRHEAD'S court in Jersey City was filled on Saturday when Daniel F. Beatty was called to answer the charge of using the United States mails with intent to defraud. Beatty had sent through the mails printed circulars offering organs at low prices and giving pictures of the instruments.

As was stated in THE MUSICAL COURIER at the time, Miss Clara L. Delaney, of Brooklyn, saw the advertisement and wrote to him, asking if organ 61,000 for \$39.50 was as represented. A reply came that it was, and she sent a check for the amount on the Nassau Bank, ordering that organ to be sent to her. An inferior instrument, she says, was sent; not the one as shown in the circular or advertisement.

She sent the organ back and demanded either the money or the organ she had agreed to purchase. She did not get either. A number of letters passed between Miss Delaney and Beatty. He offered to give her a "gilded pipe organ" if she would accept it instead of the money, as he said that he did not want to make her angry. The young lady testified also that Mr. and Mrs. Beatty came to her house in Brooklyn while she was quite ill, and endeavored to compromise the matter with her mother. Their offers were declined. Miss Delaney insisted on having the instrument she bought or the money refunded.

William J. Daly, United States Assistant District Attorney, who appeared for the government asked:

"Miss Delaney, did you ever get the organ that you ordered or receive back the money you paid for it?"

"I did not."

The case went over.

We will report future proceedings. We advised Mr. Beatty a long time ago to desist from practices of this kind. However, he seems to enjoy and revel in them. Very good!

MR. BRIGGS' MISTAKE.

PIANO manufacturers who have succeeded in building up a name and reputation have in the past been the greatest sufferers from the incursions of the stencil fraud. Their names have been imitated or "played upon," and their reputations have been the bases of arguments on the strength of which the stencil fraud has prospered. Only recently we heard of a case in Atlanta, Ga., where a wealthy citizen had purchased a stencil piano for \$675, and had been under the impression for years past that he had a Steinway piano in his parlor, until a musical man called upon him one evening and found that the piano was a "Steinmetz," a low-grade stencil fraud piano.

Messrs. C. C. Briggs & Co., of Boston, the well-known piano manufacturers, are the latest house to suffer from the stencil incursion. Mr. W. H. Briggs, who was formerly with the late firm of George Woods & Co., and who, during the past few years, has been conducting a piano wareroom on Washington-st. in Boston, has issued a circular on the W. H. Briggs piano and is now selling such instruments. In this circular W. H. Briggs states that the pianos are made in New York, and he publishes as "proofs" the addresses where all the parts of the pianos are made, just as Swick did in his circulars, and yet while the circular states that the pianos are made in New York the stencil on the piano reads: "W. H. Briggs, Boston, Mass."

This stencil is therefore misleading, for a person purchasing the piano without the circular in view, or even with it, would be apt to consider it a "Briggs, Boston," piano. C. C. Briggs & Co., of Boston, who rank among the legitimate piano manufacturers in this country, have spent thousands of dollars in advertising their pianos. What pianos? Why their "Briggs" pianos, just as they are called on the fall-board; and now W. H. Briggs, a dealer in Boston, also offers a piano, not made by him, as a Briggs piano. The average purchaser cannot or does not discriminate, and for this reason such stencil operations as the one indulged in by W. H. Briggs are conducted.

Of course every stencil piano is a low-grade box, not worthy of the name of piano. The cheapest material is

used in constructing these instruments, and they can be bought direct from the manufacturers for much less than the dealers who sell them under their stencil can offer them. Mr. W. H. Briggs has made a mistake and the sooner he withdraws from the stencil crowd the better for him and the prosperity of his business.

As to C. C. Briggs & Co., that firm can refer to this article at any time should a question arise as to what constitutes a Briggs piano, and we would suggest to the house to advertise a warning in Boston and New England papers to the effect that the only genuine Briggs pianos are those manufactured at 5 Appleton-st., Boston, and for sale at the warerooms in the factory and at the New York branch, 74 Fifth-ave., and at the various agencies in the United States, and that any other Briggs pianos are stencil frauds.

Go for the stencil frauds!

A BIG MOVE BY BEHR BROTHERS & CO.

THE progressive tendency of the firm of Behr Brothers & Co. has been frequently alluded to in these columns, but we have never had an opportunity to congratulate the firm on a more important step than the latest decided upon by them. On January 1 Messrs. Behr Brothers & Co. will open a branch house in Philadelphia, where they have leased the large store No. 1229 Chestnut-st., the dimensions of which are 21 feet front by a depth of 150 feet, one of the largest stores in the line in that city of large piano warerooms.

The manager of this branch store will be Mr. George R. Fleming, one of the ablest piano salesmen in that city, and one thoroughly acquainted with the local requirements of that community. Mr. Fleming receives a large salary and a percentage of the profits of the Philadelphia branch.

This move is a most important one and its effects will be far-reaching, for the Philadelphia market will be a source of large trade and a still greater development of the prosperous business of Messrs. Behr Brothers & Co.

A Musicale at Hardman, Peck & Co.'s.

A DELIGHTFUL concert was given last Thursday evening, December 8, at the warerooms of the well-known piano manufacturers, Messrs. Hardman, Peck & Co., No. 138 Fifth-ave. The elegant rooms were beautifully decorated with plants, shrubs and flowers, and in the middle a concert stage was erected, upon which a Hardman grand could be seen, and was subsequently heard in all its glory. Among the artists who participated we notably mention Miss Lulu Velling, the charming young pianist; Miss Ollie Torbett, Mrs. Alice Shaw, Messrs. Arenzibio and Bologna and Mrs. Natalli. Particularly the latter lady was highly successful with the brilliant Rossini aria, "Una Voce Poco Fa." After the concert a sumptuous supper was served by Martinelli, and then dancing was indulged in to the sweet strains of Neyer's orchestra until the "wee hours" of the morning. Among the guests we noticed some of the shining lights in the social and musical world of the metropolis.

D. H. Baldwin & Co. Win.

THE following important decision has just been rendered by a court in Kentucky, in a case in which Messrs. D. H. Baldwin & Co. were appellees:

CONDITIONAL SALE OF PIANO.—Mauer v. Baldwin & Co.—Filed November 30. Appeal from Franklin Circuit Court. Opinion of the court by Judge Barbour, affirming.

Appellees sold to appellant a piano, it being agreed that the piano was to remain the property of appellees until paid for, and that if appellant failed to pay any of the several notes for the purchase money when due, appellees might resume possession of the piano. Appellees sued to recover the possession of the piano, alleging that although all the notes for the purchase money were paid but one of them had been paid. A judgment by default was rendered, adjudging the appellees the possession of the piano. Held.—That the contract set out in the petition was valid as between the parties, and while a court of equity might afford the vendee relief when he had paid such a part of the purchase price as to make it inequitable for the vendor to claim the specific property, yet no such question can arise here, as four of the five notes were wholly unpaid, and the defendant chose to allow a judgment by default to go against him.

—George K. Morehouse, a piano dealer, at 652 Fulton-st., Brooklyn, was arrested last week, as stated in THE MUSICAL COURIER, on a charge of illegally retaining an instrument belonging to Florence Goff, of 704 Halsey-st., who, when she left for the country last summer, consigned her piano to Morehouse, with instructions to let it if he could. The case was evidently settled out of court, as when it was called before Justice Kenna Friday afternoon Miss Goff withdrew the complaint and the piano dealer was discharged.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

**STERLING
PIANOS.**

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

Western Warerooms and Offices, 179 & 181 Wabash Ave., Chicago.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

— DO NOT BUY UNTIL SEEING THE —

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.



The Kellmer Piano.

Sells on its merits. Demand increasing. Agents Wanted.

MANUFACTURED BY
PETER KELLMER

Piano and Organ Works,
HAILETON, PA.

KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 739 AND 731 FIRST AVE.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

426 and 427 East Eighth St., East River,
NEW YORK.

JAMES BELLAK

1129 Chestnut Street,

PHILADELPHIA, PA.

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Prefer Decker & Son's Pianos because they are genuine, honest, first class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

FRAUD RAMPANT.

Washington, New Jersey, Thoroughly Investigated.

THERE is not a piano and organ dealer in the land who does not feel the competition which is nourished by the enormous amount of advertising matter mailed constantly by firms engaged in the organ and piano business in the town of Washington, N. J., to all sections of the United States. The greater part of this competition is illegitimate and for this reason, and also for the purpose of enabling the legitimate dealers throughout the country to explain it satisfactorily whenever any opportunity arises, THE MUSICAL COURIER recently decided to investigate the matter, for which purpose one of its editors paid a visit to the town, the result of which, together with information otherwise in our possession, is now given to the trade. The following concerns do business in or advertise from Washington, N. J.:

H. W. ALLEGER.
DANIEL F. BEATTY.
BEETHOVEN PIANO-ORGAN COMPANY.
C. F. BOWLBY.
CORNISH & CO.
GEM PIANO AND ORGAN COMPANY.

H. W. Alleger.

Mr. Hiram W. Alleger is a manufacturer of reed organs. He is engaged in the legitimate pursuit of organ manufacturing, although many of the organs that leave his factory are not stenciled with his own name.

C. P. Bowlby.

Mr. Bowlby also manufactures reed organs, but like Mr. Alleger he ships stenciled organs, that is to say, organs with other names than his own upon them.

Daniel F. Beatty.

Beatty's name is thoroughly well known. He advertises in a manner that indicates that he is an organ and a piano manufacturer. He never was a piano manufacturer, and at the present time does not manufacture organs. Both the organs and the pianos shipped at present by him are made in factories where the lowest grade trash is produced. Beatty spends most of his time in New York, and the mail addressed to him in Washington is forwarded to him here. His advertisements are misrepresentations and frauds, and anyone who has purchased a Beatty piano by means of the statement that the instrument was made by Beatty can sue for the recovery of the money. We have just succeeded in securing an order from the Postmaster-General at Washington forbidding the continuation of Beatty's advertisement in the United States Postal Guide. The editors of papers, and especially of religious papers, who advertise Beatty's wares are abusing the confidence of their constituents.

Beethoven Piano-Organ Company.

This concern advertises that E. A. Cole is its secretary and treasurer. The name of the president is not mentioned in the advertisements, and we are under the impression that an advertising agent in this city is the leading spirit of the institution. The company occupy the old Beatty factory and manufacture organs, many of which leave the factory with other names than that of the company. The "New Home Organ," for instance, advertised by C. C. McEwen, 76 Fifth-ave., New York, is made in this factory. The goods are low grade. Before us is a letter from this company offering to stencil their organs "Cottage Queen." The price at which they offer their organs indicates that they are trash of the worst kind.

They handed our editor a card on which they announce themselves as organ and piano manufacturers. The latter statement is a downright fraud and there was no piano on hand when our editor called. A representative of the concern, calling himself T. B. Van Doren, accompanied him all the way from Washington to a factory in this city and showed him the piano he offered to sell him. He stated in this stencil factory that among the pianos made there were pianos for Steinways, Chickering and Weber. He made this fraudulent statement under the impression that our editor was about to purchase a piano. Had the piano been bought the man could have been indicted in this State for selling goods under false pretenses. How many people have bought pianos from this Beethoven

piano-organ concern by means of the same fraudulent representations?

Cornish & Co.

Cornish & Co. manufacture reed organs. Before us is the catalogue of this concern, and on it they advertise themselves as manufacturers of "high-grade organs and pianos." They manufacture no pianos and their statement constitutes a fraud. They announce that they "save their patrons all middlemen's profits" and they are middlemen themselves, as they buy their pianos from the makers of the lowest grade trashy pianos and simply stencil them. People who have bought Cornish & Co. pianos on the strength of the catalogue before us can sue for the recovery of the money, as it was obtained by fraud. Cornish, Sr., is an ex-State Senator and member of the church; Cornish, Jr., is mayor of Washington.

Gem Piano and Organ Company.

This concern does not manufacture organs, and of course manufactures no pianos. Every piano stenciled Gem or Gem Piano Company, is a low-grade, trashy box that can be bought for much less than the company offers it. The company or rather Plotts, the proprietor, simply buys low-grade pianos and organs and puts the name of "Gem" upon them. This fellow Plotts had no piano in his rooms and took our editor to his house, where he had a vile box on sale which he called a piano and which he told our editor was a Weber piano. He said that he took the name of Weber off, but could put it back again. He refers in his catalogue to the First National Bank of Washington, N. J., whose action in this matter will be referred in proper time to the Controller of the Currency at Washington, D. C.

Summary.

No pianos are made in Washington, New Jersey. None of the concerns advertising themselves as piano manufacturers in that town makes pianos. They all ask from \$25 to \$300 more for the pianos they so fraudulently advertise than they can be bought for at the factories. Legitimate dealers should call especial attention to this important fact. The advertisements of these concerns are to be found in all kinds of papers, magazines, &c. In the December number of *Scribner's* we find this advertisement:

Beautiful New Upright Piano, Rosewood Case, only —
New Organs only —
Greatest Bargains Ever Offered.
Established 28 years.
For Catalogues address
Gem Piano & Organ Co.,
Washington, N.J., U.S.A.

CUT OF
UPRIGHT HERE.

We never publish the prices at which these stencil goods are offered; it is damaging to the trade to print the figures. As a matter of course, Messrs. Scribner's Sons were not aware of the status of the Gem Piano and Organ Company, and we are sure that after perusing this article they will forbid the advertisement in the future. This one instance only shows how extensive are the ramifications of the concerns engaged in the stencil-fraud business in Washington, N. J. The piano cuts in the various catalogues are all alike, and the pianos are all the same vile trash. In the catalogue of the Beethoven concern are printed testimonials from such religious papers as the *Christian Union*, the *Independent*, the *Illustrated Christian Weekly* and the *Christian at*

Work. No decent firm should advertise in papers that advertise these Washington (N. J.) stencil fraud concerns, who represent themselves as piano manufacturers, and who have never made a piano. The following banks are mentioned as references of the Beethoven Company: First National Bank, Washington, N. J.; First National Bank, Paterson, N. J.; Second National Bank, Paterson, N. J.; National Shoe and Leather Bank, New York; Third National Bank, New York; Brooklyn Bank, Brooklyn; United States Bank, New York. What do the presidents, cashiers or directors of these banks know about the stencil fraud and the misrepresentations we have just exposed? As far as the above-named national banks are concerned, their action in this matter will also be presented to the Controller of the Currency, at Washington, D. C. Judge Canfield, of Port Murray, N. J., is also one of the references of the Gem Organ and Piano Company.

We have in this article given a truthful and clear explanation of the piano and organ trade that offers its goods to the public from Washington, N. J. Legitimate dealers should make it their special business to explain the situation to every man or woman who contemplates the purchase of a piano or organ from any one of the concerns in Washington, N. J. Remember, not one of the concerns manufactures a piano, and Beatty and the Gem Company manufacture neither pianos nor organs.

The Smith American Piano.

At the bottom of this page will be found the illustration or cut of one of the styles of upright pianos manufactured by the Smith American Organ and Piano Company, of Boston. The company's introductory statement in reference to their piano is couched in such language and in such a spirit that we deem it proper to reprint it here:

Elaborate prefatory commendation is ever useless when the article to be brought to the favorable notice of the public presents a sufficient degree of real merit of itself. Only a production of inferior quality needs to be plausibly extolled in order to secure its acceptance. Honest work from conception to finish requires merely a brief presentation of the various features entering into its construction, and these may be easily enumerated. The Smith American piano is an honest article throughout. With an experience of thirty-five years as manufacturers, the Smith American Organ and Piano Company occupy a position in the front rank and yields to none their claim to this proud distinction. First-class work is always recognized and appreciated, and the company will maintain the position gained by many years of progressive and honorable labor.

Employing the best labor-saving machinery in the world, selected material of the highest grade, expert artisans and designers and with a desire to please its patrons, the company feel justified in asking a continuance of the patronage already accorded to them.

We have, with our usual interest in matters of this kind, been observing the development of the Smith American upright piano from its very inception until the present time, and can unhesitatingly state that the company have been evincing their conscientious purpose to produce a high-grade piano from the very outset by instituting and continuing, regardless of cost, many experiments from which the present Smith American upright piano evolved. Nothing "cheap" or haphazard ever characterized their operations toward the end finally reached by the company, and as a result they are now offering an instrument which they, as well as we, know will give thorough satisfaction to dealers, to musicians, to amateurs and to students, while its durability can be depended upon on account of the excellent material used in the construction of the instrument. This description, as a matter of course, makes it a foregone conclusion that in the matters of tone, touch and enduring qualities the Smith American upright piano can be depended upon, even regardless of the important factor that each of these pianos carries with it the never-questioned warranty of the company, which during thirty-six years of activity as manufacturers of musical instruments have always occupied a position in the very first rank for honesty in their product, reliability in their transactions and a thorough knowledge of the demands of the time in the line of musical instruments. A new epoch in the company's history was begun with the manufacture of these upright pianos, which are destined to be sold in large quantities in the future.



Smith American Upright Piano.

Bacon v. Raven.*Editor's Musical Courier:*

IN your issue of December 7 you published what purports to be the "findings of the court" in the above case. You have made a slight inaccuracy, as you only published the oral decision of the judge.

Judge Patterson's "findings" are too lengthy to copy entire; I give below those which will be of general interest. The result of this trial is exactly what I was ready to accept before the suit commenced, viz.: An injunction, incorporating the fact that Messrs. Newby & Evans were innocent of intended misuse of my name.

Had the defendants agreed to this settlement, both parties would have been saved much worry, time and expense.

I think it highly desirable that general publicity should be given to these "most righteous" findings of the court, that other "innocent" piano makers may be cautioned and escape an experience so unsatisfactory and unprofitable. Nos. 19 and 21 WEST TWENTY-SECOND-ST., NEW YORK, December 13, 1887. FRANCIS BACON.

"Findings in part as matters of fact:

"That the defendants Newby & Evans have not nor ever had any person or connected with their firm or any person in their employ who has any right to make use of the name 'Bacon.'

"That for some time past the defendants Alfred J. Newby and John Evans have been labeling pianos manufactured by them by marking with a stencil the nameboard thereof in connection with other names the name 'Bacon,' and have been selling the piano so marked to the public. That they have also made use of the said name 'Bacon' upon a large sign in front of their salesroom, No. 30 East Twenty-third-st., New York, without the assent of the plaintiff herein.

"That the said Newby & Evans, together with said Thomas Raven, in the year 1885 entered into a business arrangement and said Raven pretended to assign transfer and set over to said Newby & Evans the right to make use of the words 'Raven, late Raven & Bacon,' and thereby gave the impression that said Thomas Raven was the legal successor of the firm of Raven & Bacon.

"That in so doing the defendants Newby & Evans acted in good faith and without any knowledge or notion that the defendant Thomas Raven had no right to claim himself as the successor of the firm of 'Raven & Bacon.'

"That said Newby & Evans had no knowledge or notice of any adverse claim of the plaintiff until after the commencement of this action. And upon being so notified by the complaint herein they at once discontinued the use of said words upon any pianos manufactured by them.

"As matters of law I find:

"1. That the defendants Alfred J. Newby and John Evans individually or as comprising the firm of Newby & Evans have no legal or equitable right to the use of the name 'Bacon' or the words 'Successors to Raven & Bacon' or 'Formerly Raven & Bacon' or 'Late Raven & Bacon' or any similar word or words.

"2. That the defendant Thomas Raven has no legal or equitable right to

assign transfer or set over to any third party the use of the name 'Bacon' or any combination of words in which said name appears.

"3. Francis Bacon is entitled to an injunction against the defendants Newby & Evans restraining them their agents and servants from using in their business in any way upon any of their signs, letter heads, circulars, advertisements or pianos the words 'Late Raven & Bacon.'

"5. That the defendant Thomas Raven having pleaded the statute of limitations, he is entitled to judgment dismissing the complaint as to him, but without costs."

Newby & Evans' Position.

TRINITY BUILDING, 111 BROADWAY,
NEW YORK, December 8, 1887.

Messrs. Newby & Evans:

DEAR SIRS—Herewith we send you a certified copy of the findings of Judge Patterson in this case, signed yesterday. This practically ends the matter, as there is nothing to be done but to enter the formal decree in accordance with this decision. It will be perfectly proper for you to have these findings published, as a defense against the incorrect statements which have appeared as to what the court actually did decide. If that is done Mr. Bacon's claim that the court decided him to be the only legitimate successor to "Raven & Bacon" will appear rather amusing. The judge distinctly refused to find so, and the facts are the firm of Raven & Bacon had no successor at all (the point raised by Mr. Bacon's attorney that Raven was not a member at the time of dissolution did not avail); both Bacon and Raven were once members of "Raven & Bacon," and the court holds that neither can enjoin the other from using any language to imply that he is in fact such successor, "for the reason that each has done these things from 1873 to the present time."

The real outcome of this needless lawsuit is exactly this. Mr. Bacon gets what you were willing all along he should get. He gets nothing more. He claims:

1. That he is the only legitimate successor of Raven & Bacon.

The court expressly refused to find so.

2. An injunction against Thomas Raven from making a like claim.

The court refused to grant such injunction.

3. That you had been guilty of fraud.

The court expressly exonerates you from any such imputation.

4. Ten thousand dollars damages and costs.

He neither gets damages nor costs.

Inasmuch as you defended this action not to prevent his injunction, which you were ready to consent to, but to relieve yourselves from any imputation of bad faith, you are really the successful parties in this litigation.

Yours truly, LEAVITT & KEITH.

Tribute to American Pianos.

A MARKED indorsement of American art-work appears in the order just received from the Emperor of China, who has placed his order for a Steinway parlor concert grand, to be specially manufactured for him. Thus does the oldest nation on the globe pay just tribute to the youngest; and the antipodes proclaim American pianos the standard of the

world. His Majesty Kuang Shü is not the only royal and distinguished patron of our townsmen, Steinway & Sons, as among them may be numbered her Most Catholic Majesty the Queen of Spain, her Imperial Majesty the Empress of Russia and her Royal and Imperial Majesty the Queen of England and Empress of India, his Imperial Majesty the Sultan of Turkey and the Government of Wurtemberg, Germany.

Mrs. de Rothschild purchased for her castle, "Ferrières," near Paris, the famous "prize-crowned" Steinway grand from the World's Fair at Paris in 1867, and Sir Lionel de Rothschild, of London, subsequently purchased several Steinway instruments for his palatial residence. Baron Nathaniel de Rothschild, whose wife is such a charming artist, bought the Vienna parlor grand of the same make in 1882, the full concert grand No. 50,000 in 1885 and an additional parlor grand this month. This distinguished nobleman is one of the greatest of connoisseurs in Europe, and maintains his own orchestra. The Royal Academies of Fine Arts of Berlin and Stockholm have elected the Messrs. Steinway academical members. We mention these facts with a just pride in the steadily improving and universally acknowledged merit of the work which is being produced in our city.—E.C.

Theo. Pfafflin & Co. Suspend.

INDIANAPOLIS, December 7.

RUMORS to-day of the embarrassment of Theodore Pfafflin & Co., extensive dealers in pianos, &c., created much sympathy. He has established numerous agencies throughout the State. He has given the John Church Company, of Cincinnati, chattel mortgages on his stock and property amounting to \$19,389. The business, so he states, will continue under him as heretofore, and he explains that this mortgage protects all his other creditors who have been unsecured, with the exception of those representing claims to the amount of about \$2,000, which he thinks will also be provided for. He was indebted to the Hallet & Davis Company, and has secured them by turning over to them a larger number of leases and notes, the face value of which is largely in excess of the amount specified. What the amount of the liabilities are is not made public further than that they are covered by the mortgages to the Church Company.

The amount due to Hallet & Davis is about \$45,000, fully secured. The business will continue, with Mr. Pfafflin as manager. It seems that a gentleman formerly connected with the business is considered responsible to a great extent for the sudden embarrassment of the house.

—The Emerson Piano Company, of Boston, shipped exactly 100 pianos last week.

CONSERVATORY, LEIPZIG.

Young Lady Students received. Terms (Board Lodging, Fees, &c.), \$500 per Year.

Also a limited number of YOUNG girls for general education.

German taught and spoken in residence. New York, Syracuse, Toronto (Can.), Ottawa (Can.), Leipzig, Brunswick and Berlin references.

For particulars apply to Mrs. GESNER LAMPMAN,

Körner Strasse 27, I. L.,
LEIPZIG, GERMANY.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-First St. NEW YORK

One of the Oldest Piano Houses now in the Trade.

— WE MANUFACTURE —

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

Grand, Upright and Squares.

TO DEALERS.

Every dealer in Pianos who visits New York should call at the factory of

BEHNING & SON,

Third Ave. and 128th St.,

And examine the celebrated Behning Pianos, and also make arrangements to secure territory for this popular instrument. Take the Third Avenue Elevated, and get out at the terminus. Only two minutes' walk from there to the Behning Piano Factory.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, December 10, 1887.

THE retailers of this city are reporting a somewhat better state of trade and the wholesalers are seemingly very well satisfied, and outside of such general statements there is little of interest to report. There has been quite an influx of outside dealers, but it is pretty certain that the present season will not be credited with the volume of business done last year at this time.

The newly formed firm of Cross & Day will take the Kroeger piano, and so far no other instrument has been settled upon. They will continue to occupy the same warerooms that Messrs. N. A. Cross & Co. had at the corner of State and Jackson streets.

Mr. Freeborn Garretson Smith has leased the premises No. 210 State-st. and will soon remove from his present quarters in Wabash-ave. The new warerooms are finely situated—in fact, there is no better location in this city.

Messrs. Reed & Sons are doing more business with the Knabe pianos than ever before.

Messrs. Roberts & Allison, surgical chair manufacturers, of Indianapolis, Ind., it is reported, will enter into the manufacture of pianos, using for that purpose a portion of their chair factory.

Messrs. Brainard's Sons have very much extended their counter room for sheet music and will put in a complete stock of all the foreign editions. This refers to the Chicago house.

At the warerooms of the B. Shoninger Company our attention was called to a new style of case, with solid engraved panels, which can be said to be consistently elegant; in addition to this new style of case the action has been improved to such an extent as to render the pianos well worthy of the attention of artists and amateurs. Mr. A. de Anguera states that their retail business has been most satisfactory, and their wholesale trade is constantly increasing.

Messrs. A. H. Rintelman & Co. report an increased prestige for the Behning pianos, and state that they have taken the agency for the Smith American piano, and already have a stock in transit.

Michigan Trade Notes.

GRAND RAPIDS, Mich., December 10, 1887.

THE leading music-house of this city, and the most extensive one in the State outside of Detroit, is undoubtedly that of Julius A. J. Friedrich, successor to Friedrich Brothers, the latter of whom commenced business here about fifteen years ago, and from a small beginning succeeded in building up an extensive and very favorably known establishment. Its present owner, J. A. J. Friedrich, reports business exceedingly good and feels confident of a large holiday trade. He is one of J. & C. Fischer's best customers, and also agent for the Weber and the Smith (Chicago) pianos. The A. B. Chase organs have also been quite extensively sold by the Friedrichs for a number of years, Friedrichs being one of the first of customers and large buyers of the Chase Organ Company. The Estey and Hillstrom organs complete the agency list of Friedrich, who also carries a large line of general music merchandise, occupying the entire building of Nos. 30 and 32 Canal-st.

A factor among the manufacturing industries of this city is the Chase Brothers Piano Company, whose factory is on Front-st. and salesrooms at 92 Monroe-st. This firm succeeds the former MacEntire & Goodsell Piano Company, whose machinery and tools they bought, and has since worked up quite a trade for its uprights, which are really meritorious and honest-built instruments. The firm claims to make as good a piano as skilled workmanship and good material can produce, and is very sanguine about the advantages of its patent sounding-board. The capacity of its factory is about ten pianos a week, and although it is not being run to its full limits, Mr. Chase asserts that it never had reason to cut down the working hours of its men. Chase Brothers are also agents for the Smith American, New England and United States organs, and say that trade has been quite satisfactory with them.

P. W. Friedrich, the Sohmers' former agent, is gradually settling his liabilities, and will resume business as soon as his settlement is consummated. He has an office on Pearl-st. and is still working the Sohmer piano.

MUSKEGON, Mich., December 10, 1887.

Muskegon, the sawdust town, with nearly half a hundred of lumber and shingle mills, has in proportion to its population and musical culture about as many music stores as it has sawmills, and all three music dealers of the town agree upon one point (certainly a strange and rare freak among dealers), namely, that trade is rather dull and overdone, and that profits are all cut up to the size of the native sawdust. Henry A. Wolf, who has just removed to a fine new store on Western-ave., leads off with the Bradbury piano, which he is pushing for all it is worth, and also has the agency for the Mathushek pianos and the Story & Clark organs. F. Vanderwerp, on Terrace-st., talks E. Gabler & Brother, Hazleton Brothers and J. M. Starr Company's (Richmond, Ind.) pianos, and the Mason & Hamlin, Clough & Warren, Loring & Blake and Chicago Cottage organs, while Weller & Beerman, on Jefferson-st., are pushing with all their might the Peck & Son Opera pianos, and also sell the Knabe and Emerson pianos and the Kimball

organs. All of these dealers are also selling sewing-machines. No wonder that the music trade in town is somewhat "threadbare."

THE MUSICAL COURIER's just and fearless war upon the makers and vendors of worthless stencilled pianos and organs ought to be greatly appreciated by the public, and its excellent articles upon the subject reproduced thousandfold by the entire press of the country, as a means of an eye-opener to the unknowing purchasers who are being constantly imposed upon by those conscienceless stencilled-box sharpeners. You can form but a faint idea of the number of those worthless "wire-strung" and "bellowed" dry-goods boxes that were palmed off in the Northwest on musically ignorant, unwary people, mostly through Chicago and Detroit houses. Is it not about time that these villainous practices be stopped, if not through law, at least through the power and influence of the representative press? ST.

Assignee for the Vocalion Company.

AS announced in THE MUSICAL COURIER of last week, the petition of the Hamilton Vocalion Organ Manufacturing Company, of Worcester, asking that an assignee be appointed, was heard by Acting Judge George White, of the Probate Court, in that city, on Friday morning, December 9. About twenty-five persons were present, including the president of the company, Mr. Horace B. Fry, of this city; Mr. Philip L. Moen, of the Washburn & Moen Manufacturing Company, Worcester, and numerous stockholders and employees. Lawyer Henry E. Hill represented the company, and Lawyer John A. Dana appeared in behalf of some of the creditors. The claims against the company, which included eighty, aggregating \$51,007.98, were presented and read by the assistant clerk, Mr. George H. Harlow. Of that number, forty-eight claims were for labor, the remainder being for merchandise, notes, loans, &c. The eighty claims presented were as follows:

NOTES.	
H. L. Dyer, New York.....	\$3,000.00
Stephen V. White, New York.....	2,000.34
Quinsigamond National Bank, Worcester.....	1,016.64
Gilbert E. Jones, New York.....	1,530.00
Philip L. Moen, Worcester.....	1,884.00
John L. Gardner, Boston.....	2,041.00
Total.....	\$12,622.98
CASH LOANS.	
Horace B. Fry, New York, president.....	\$88,000.00
George Jones, New York.....	2,500.00
Total.....	\$90,500.00
NOTES AND SALARY.	
William Munroe, Worcester.....	\$1,826.8
MERCHANDISE.	
Washburn, Garfield & Co., Worcester.....	\$273.32
Smith & Adams, Worcester.....	90.68
Pratt, Reed & Co., Deep River, Conn.....	104.99
Pratt, Reed & Co., Deep River, Conn.....	918.99
George H. Clarke & Co., Worcester.....	883.46
Central Trust Company, Boston.....	130.00
Holyoke Machine Company, Worcester.....	38.73
Worcester Printing and Publishing Company, Worcester.....	71.05
Scoville Manufacturing Company, Waterbury, Conn.....	270.50
E. Wilson & Co., Boston.....	74.53
Mulligan & Higgins Glue Company, New York.....	13.76
Palmer, Parker & Co., Boston.....	53.00
Morgan Spring Company.....	8.50
City of Worcester, William S. Barton, treasurer.....	205.25
New Haven Paper Company.....	102.00
Henry C. Fish, Worcester.....	50.47
John D. Brittan, Worcester.....	186.04
J. F. & C. G. Warren, Worcester.....	90.03
Frank Wagnalls, New York.....	105.30
Barnard, Sumner & Co., Worcester.....	66.80
Henry E. Hill, Worcester.....	875.00
John Karst, New York.....	115.00
Total.....	\$4,399.89
LABOR.	
Total.....	\$3,728.27

The Worcester Telegram says:

Lawyer Hill said that the New York stockholders had authorized Mr. Fry to represent them at the hearing as an attorney, and that he was preferred by them as the assignee. He stated that he was a large creditor of the firm, and would give bonds as required.

A ballot was taken and Mr. Fry was elected assignee.

Judge White wanted to know the amount of the bond that Mr. Fry would give, and the sum was fixed at \$30,000.

The hearing then adjourned, having transacted its business in twenty minutes. There are nearly twenty more claims pending, aggregating between \$10,000 and \$20,000. These will probably be proved at a second meeting of the creditors, which will probably be held within three months. At the second meeting the president and treasurer of the company will take the oath, and at the third meeting the assignee will make his report. All three of these meetings will be held within six months.

Assignee Fry returned to New York yesterday afternoon, and before going stated that he should choose appraisers Monday, and have an inventory taken of the stock immediately. When this is done the personal property will be auctioned off to the highest bidder.

The plan is to have the New York stockholders buy the property at the amount of the debts and pay the indebtedness. This done, they propose to organize a new company under the laws of New York, with authority to do business in the State of Massachusetts. They will continue business at the old stand and on an increased basis.

All this will be done by the New York stockholders without the authority of the English stockholders, the largest of whom are James Baillie Hamilton and his financial backer, Mr. Archibald Ramsden. They were notified of the creditors' meeting yesterday, but were not present or represented. They may come in with a bill in equity and prevent the well-laid plans of the New Yorkers. They can also get back at the New York stockholders for infringement on their patents.

What they will do will be seen within a short time, probably.

As the matter now stands the factory will be kept running and the orders now on hand will be completed.

—Among the patents recently granted the following are of interest to the music trade:

To J. Carpenter, for a music-recording attachment...No. 373,644

To A. Bardell, for an organ-reed.....No. 373,714

—Story & Clark's publication, issued every month from their factory, has already reached a circulation of 27,000 copies monthly.

Trade Notes.

—Mr. Handel Pond, of Ivers & Pond, Boston, has been ill for some days and has had to remain at his home at Winchester, Mass.

—The Farrand & Votey Organ Company, of Detroit, shipped more organs during November than during any previous month, and December shipments will exceed those of November by a large percentage.

—Collins & Armstrong, of Waco, Tex., are conducting trade in the Sterling pianos in Texas and for Hallet & Davis and Everett pianos in Texas and Louisiana, and are disposing of about 300 to 400 pianos annually.

—Mr. L. Neufeld, the Berlin piano manufacturer, has received the announcement from San Remo that the Crown Prince of Germany has appointed him piano manufacturer to the Prince's household.

—The store of James Hough, dealer in music and musical instruments, No. 90 Broadway, Paterson, closed on Saturday, and the proprietor has made an assignment to William Welch for the benefit of his creditors. Appraisers have not yet begun work, but the liabilities are about \$5,000 and nominal assets \$4,500. But \$1,500 or \$2,000 is available, a large number of book accounts being uncollectable. Mr. Hough has sacrificed everything he has, but the creditors will not realize, it is said, more than 25 cents on the dollar.

—Mr. George H. McVey, the piano workman, is secretary of the committee of fifteen which is holding conferences to raise funds for a daily labor paper in this city. The meeting of Tuesday evening last in Clarendon Hall was even less encouraging than the one of the previous Saturday. Two things, not easy to be procured, are needed for the projected paper—a large fund of ready money and a long list of subscribers. Mr. McVey has been a mourner at the funeral of many labor papers in this city, but he says he is always ready to welcome the birth of another.—*The Sun*.

—T. F. Kraemer & Co., 105 East Fourteenth-st., New York, have gotten up for the holiday trade the most beautiful line of piano scarfs and covers that has ever been presented to the trade, and will send out on application to responsible parties a sample lot of their new designs and styles on selection. The firm has gotten up and patented a piano scarf with front, with a valuable and authentic portrait of Wagner, which is the latest and prettiest novelty in the line of piano-covers. In order to fill the demand for their neat and finely finished piano-stools, their large factory is running to its utmost capacity.

—The Flushing and Queens County Bank, with its only office at Flushing, will soon open an office in Hunter's Point, Long Island City, which will in future be its head office, and the Flushing office a branch one only. The capital stock of the bank has been increased from \$80,000 to \$100,000. A large block of the stock has been purchased by Mr. William Steinway, who, however, will not hold any office in the bank. The vast increase in the manufacturing industries of Long Island City made a bank there to be greatly needed, and it was Mr. Steinway's intention to organize one, but he found that it would be easier to enlarge the Flushing bank and thus save all the trouble of organization.—*Evening Post*.

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.	
Month ending August 31, 1887.....	\$191,425
" " August 31, 1886.....	133,841
Eight months ending August 31, 1887.....	1,005,826
" " August 31, 1886.....	982,519
Month ending September 30, 1887.....	224,330
" " September 30, 1886.....	148,404
Nine months ending September 30, 1887.....	1,397,641
" " September 30, 1886.....	1,130,923

EXPORTS OF MUSICAL INSTRUMENTS.					
No.	Value.	No.	Value.	ALL OTHER AND PARTS THEREOF.	TOTALS.
				Value.	Value.
Month ending August 31, 1887.....	460	\$33,004	44	\$13,510	\$11,101
Month ending August 31, 1886.....	574	36,053	58	16,580	8,606
Eight months ending August 31, 1887.....	4,241	279,945	555	149,756	72,379
Month ending August 31, 1886.....	4,768	291,397	470	143,284	71,537
Month ending September 30, 1887.....	694	42,896	54	16,376	10,890
Month ending September 30, 1886.....	651	41,688	79	24,182	6,335
Nine months ending September 30, 1887.....	4,865	322,841	600	166,332	82,619
Nine months ending September 30, 1886.....	5,419	333,015	540	167,466	77,909

Musical Jugs.

THE salvadors or musical jugs found among the burial places of Peru are most ingenious specimens of handiwork. A sylvio in the William S. Vaux collection, at Philadelphia, consists of two vases, whose bodies are joined, one to the other, by a hole or opening between them. The neck of one of these vases is closed, with the exception of a small opening in which a clay pipe is inserted leading to the body of a whistle. When a liquid is poured into the open-necked vase the air is compressed in the other and in escaping through the narrow opening is forced into the whistle, the vibrations producing sounds. Many of these sounds represent the notes of birds; one in the Clay collection of Philadelphia imitates the notes of the robin or some other member of the thrush tribe peculiar to Peru. The closed neck of this double vase is modeled into a representation of a bird's head, which is thrush-like in character. Another water vase in the same collection, representing a llama, imitates the disgusting habit which this animal possesses of ejecting its saliva when enraged. The hissing sound which accompanies this action is admirably imitated.

WESSELL, NICKEL & GROSS

—MANUFACTURERS OF—

GRAND, SQUARE and UPRIGHT Pianoforte Actions,
ONE GRADE ONLY.455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
—NEW YORK—**G. W. SEAVERNS & SON,**

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,

114 East 14th St., New York.

JACOB DOLL,

—MANUFACTURER OF—

Piano Strings and Desks,
SAWED AND ENGRAVED PANELS,

Nos. 402, 406 & 408 East 30th St., New York.

EMERSONFinest Tone. Best Work and
Material Guaranteed.**PIANOS.**More than 45,000 Sold. Every
Piano Fully Warranted.

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 146 A Tremont Street,

BOSTON, MASS.

SOUNDING BOARDS, WREST PLANK, Etc.**L. F. HEPBURN & CO.,** 444 BHOOME STREET, NEW YORK.
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT, *

—APPEAL TO THE HIGHEST MUSICAL TASTE.—

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

ESTABLISHED 1851.

VOSE & SONS,**Piano Manufacturers,**

No. 170 TREMONT STREET, BOSTON, MASS.

HALLET & DAVIS CO.'S PIANOS.GRAND, SQUARE and UPRIGHT,
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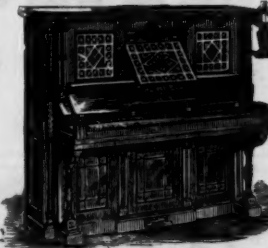
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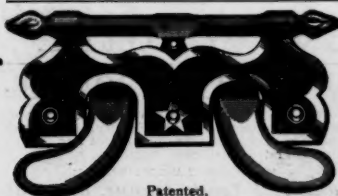
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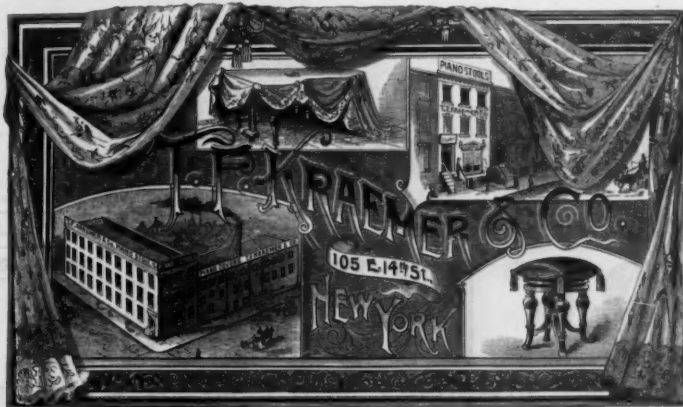
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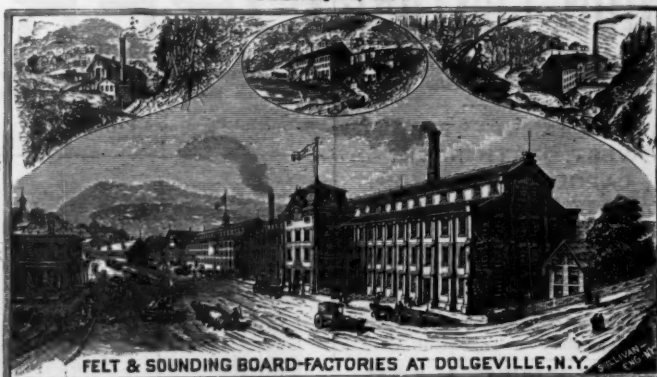


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